



MOLLY BRANNIGAN



Old Irish Melody

(FROM MISS HONORIA GALWEY'S COLLECTION OF OLD IRISH MELODIES)

THE WORDS TRADITIONAL



The Music Arranged



BY

C. VILLIERS STANFORD



Price 2/6 net.
(1952)

BOOSEY & HAWKES

MOLLY BRANNIGAN.

Old Irish Melody

Words traditional.

Arranged by C. V. STANFORD.

Allegretto.

VOICE.

PIANO.

mp

mf

Ma'am dear, did ye ne - ver hear of pret - ty Mol - ly Bran - ni - gan? In

troth, then, she's left me and I'll ne - ver be a man a - gain;

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Not a spot on my hide will a sum-mer's sun e'er tan a - gain, Since

The first system of the musical score for 'Molly Brannigan'. It features a vocal line with a triplet of eighth notes on the word 'tan' and a piano accompaniment with sustained chords and moving bass lines.

Mol - ly's gone and left me here a - lone for to die. The

The second system of the musical score. The vocal line continues with a melodic line, and the piano accompaniment features long, sustained chords in the left hand.

place where my heart was you'd ai - sy rowl a turn - ip in, 'Tis as

The third system of the musical score. It includes dynamic markings 'cresc.' and 'f' (forte). The piano accompaniment has a more active, ascending line in the right hand.

large as all Dub - lin, and from Dub - lin to the Div - il's glen. If she

The fourth system of the musical score. It includes dynamic markings 'mf' (mezzo-forte) and 'p' (piano). The piano accompaniment features sustained chords and a melodic line in the right hand.

wish'd to take an - oth - er, Sure she might have left mine back a - gain, And

p

rall

not have left me here... all a - lone for to die.

colla voce

mp

mf

Ma'am dear, I re - mem - ber when the milk - ing time was past and gone, We

walk'd thro' the mea - dow, when she swore I was the on - ly one That

The first system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "walk'd thro' the mea - dow, when she swore I was the on - ly one That".

rall. ev - er she could love, *fa tempo* but oh! the base and cru - el one, For
colla voce *mf*

The second system continues the melody. It includes performance directions: "rall." (rallentando) and "fa tempo" (fatto tempo). The piano part has a "colla voce" (in voice) marking and a dynamic marking of "mf" (mezzo-forte). The lyrics are: "ev - er she could love, but oh! the base and cru - el one, For".

all that she's left me here a - lone for to die.

The third system concludes the phrase. The piano accompaniment features sustained chords in the left hand and moving lines in the right hand. The lyrics are: "all that she's left me here a - lone for to die."

Ma'am dear, I re - mem - ber when com - ing home the rain be - gan, I

The fourth system begins a new line of the song. The piano accompaniment continues with sustained chords and moving lines. The lyrics are: "Ma'am dear, I re - mem - ber when com - ing home the rain be - gan, I".

pp

wrapt my frieze-coat round her an' ne'er a waist-coat had I on; My

poco rall. *a tempo*

shirt was ra-ther fine-drawn; but oh! the false and cru-el one, For

pp colla voce *mf*

all that she's left me here a-lone for to die,

pp

The

p

left side of my car - case is as weak as wa - ter gru - el, ma'am, There's

pp

not a pick up - on my bones, since Mol - ly proved so cru - el, ma'am. Oh!

if I had a blun - der - gun, I'd go an' fight a du - el, ma'am, For

sure I'd bet - ter shoot my - self than live here to die. I'm

p

f cool an' de - ter - mined as an - y Sa - la - man - der, ma'am. Won't you *dim.*

poco rall. come to my wake when I go the long me - an - der, ma'am? *f a tempo* I'll

think my - self as va - liant as the fa - mous Al - ex - an - der, ma'am, When I

rall. hear ye cry - ing o'er me "Ar - rah, why did ye die?" *colla voce*

Molly Brannigan.

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